

The Shakespeare Newsletter

Vol XI, No. 5

"Knowing I lov'd my books, he furnish'd me..."

November, 1961

Sixty-one TV Stations to Carry 'An Age of Kings' Series

Fifty-five educational TV stations on the National Educational TV network — including two in Puerto Rico — and six commercial stations have scheduled "An Age of Kings" — the fifteen hour-long programs devoted to Shakespeare's eight histories from Richard II through Henry VI.

Educated viewers throughout the nation are hopeful that many more commercial stations in the nation will obtain sponsors for the program. It must be pointed out, however, that commercial stations in areas already covered by the NET network are prohibited from carrying the program. Los Angeles, Cal., (KTTV), El Paso, Texas (KTSM), Parkersburg, W. Va., (WTAP), Nashville, Tenn., (WLAC), Louisville Ky., (WAVE), and Santa Barbara, Cal., (KEY-TV) are the six cities that have obtained commercial sponsors. It is estimated that the 61 stations have a potential audience of 20,000,000 homes. The September issue of SNL carried a list of the NET Stations.

Interested persons in Cleveland, Ohio, and Baltimore, Md., the two largest areas where the programs have not been scheduled have been asked to urge their local stations to obtain sponsors. When TV columnist Russell M. Kane of the Cleveland Plain-Dealer read about the series in SNL editor's article in the October issue of College English, he wrote a column urging Clevelanders to write and call their stations and "toss stones through windows with little 'Run 'An Age of Kings' " messages attached, and otherwise take action to get the films on the tube around here." There are approximately 500 commercial TV stations in the U. S.

Paperback Text of the Series

In anticipation of a large demand for the text of the series so that students and general viewers can better follow the play, Pyramid Books (N.Y., 1961, 75 cents) has issued a 576 page paperback book giving the texts exactly as performed on TV with synopses of each of the fifteen parts especially prepared by An and Nathan Keats. Professor Oscar James Campbell of Columbia University has supplied a brief Introduction to give a unified view of the series. Peter Dews, the British Broadcasting Corporation Producer of the programs, has written a Foreword in which he outlines some of the joys and difficulties of producing the plays. No film was used during the thirty weeks of rehearsing and acting. All was live — and there were about six hundred parts to cast and organize. Eighteen small photographs of the actors in their roles and a map of England illustrate the volume.

The Paperback has already been selected by Scholastic Book Services as its Campus Book Club choice for November.

Canadian Stratford's Stage to Have New Look for 1962 Season

Two years of planning at Stratford, Canada, have resulted in proposals to change the framed pillared platform which was designed by Tanya Moiseiwitsch and Tyrone Guthrie in 1953. The Board of Governors has approved Artistic Director Michael Langham's recommendations and the new stage is to be ready on June 18 when the 1962 season opens. The actual designing was done by Miss Moiseiwitsch and Brian Jackson.

Mr. Langham has declared that the "seemingly limitless" possibilities of the old stage have made it "the most suitable in the world for Shakespearean performances." The new stage will eliminate some technical difficulties that have become manifest in the past nine years.

The new stage will be enlarged at the back to give a larger playing area, the stage balcony will be raised eight inches, the pillars supporting the balcony will be reduced from nine to five, a trap door will be installed in the balcony, the side doors will be moved outward on the stage walls, the cluster of staircases will be rearranged, additional entrances provided at the back by constructing movable panels and eliminating the two upper window balconies used rarely except for decorative purposes.

Mr. Langham declares that the stage will thus have a "more aggressive appearance" and "change from feminine to masculine — more in keeping with the robust nature of most of Shakespeare's works." Previously, said Mr. Langham, "the stage has seemed more in tone with the comedies."

The new stage will permit more dignified entrances than were possible with side stairs and a multi-pillared entrance. It will also give the impression of three houses on the stage whereas only one was possible before. The new entrances will allow more effective entrances of opposing forces.

Construction details have been worked out with Robert Fairfield who received the Governor-General's award for designing the Festival theatre.

98% of Capacity at San Diego Festival

The 12-week San Diego National Shakespeare Festival in the Old Globe Theatre entertained a total of 36,098 playgoers during its 12th annual season from June 27 to September 17. There were 33 performances of Twelfth Night, 34 of The Merchant of Venice, and 24 performances of Richard III. The attendance figures attest to the artistic success of the directors and cast.

The date for next year's festival has been advanced to June 13.

Stratford Announces Partial 1964 Plans

Director of the Shakespeare Birthplace Trust, Levi Fox, spoke informally to the members of the Tenth International Shakespeare Conference at Stratford-upon-Avon on August 29 and outlined some of the plans for the quatercentenary celebrations of 1964. Mr. Fox, speaking in his capacity as Director and Deputy Chairman of the 1964 Shakespeare Anniversary Council, announced that the aims of the Anniversary Council are to make plans for Stratford, coordinate the institutions and organizations expected to participate in the commemoration, undertake liaison with overseas organization intending similar celebrations, organize publicity, and insure that the celebration will be an event of world-wide rather than local significance.

To further these aims, Stratford will be prepared to hospitably entertain the expected hundreds of thousands of visitors, especially the representatives of Shakespeare societies from all parts of the world. It is expected that a temporary festival pavilion will be erected for special activities. The Shakespeare Centre already announced in SNL with its main feature being a library and study center should be completed in time for the celebration. It is not yet known whether the traditional fireworks, fancy dress balls, banquets, and pageants will be scheduled. But with a seven month celebration planned rather than the fortnightly celebrations of the past, anything is possible.

In line with the international aspects of Shakespeare it is hoped that by 1964 the Royal Shakespeare Theatre will be scheduling regular visits of foreign Shakespeare companies.

Mr. Fox concluded his remarks by inviting comments and suggestions from the participating international scholars and at the same time inviting all who are interested to cooperate.

Bantam Books Issues Paperback Series

"Still another Shakespeare! To be sure — but a Shakespeare "with a difference." So begins Alfred Rothschild in his Foreword to the new Bantam Books edition of Shakespeare, the first four volumes of which were issued last month.

Conceived by Alfred Rothschild, a life-long devotee of Shakespeare, and executed with Oscar James Campbell, Professor Emeritus at Columbia University, and Stuart Vaughan, a dynamic producer of Shakespeare on the stage, the edition has some notable features which make it a welcome addition to the paperback series.

The text is legible, lines are numbered in tens, and the character speaking has his name in full. Slightly distracting is the printing of prose in lines of unequal length so that they seem to be blank verse. Words unfamiliar or bound to be misinterpreted are glossed conveniently in the adjacent margin and signalled by an asterisk; longer notes are numbered and printed at the back of the book. The text in general is that of the Globe edition which the editors have regarded as "sacrosanct."

In addition to his glosses and notes Professor Campbell has supplied a useful critical introduction to the play, a tabular life of Shakespeare, and what is so far unique in the available paperback editions a selection of eight or more critical essays from Voltaire to the present with — what is most useful — an introductory comment introducing the critic in historical perspective and stating his critical point of view. He has also supplied a useful bibliography to each play.

Stuart Vaughan has supplied stage direction in a brief essay on Shakespeare's Theatre, Mr. Rothschild the Foreword describing the aim of the series, and all the editors — along with George Freedley of the New York Public Library — consulted for the final version.

Thus far Julius Caesar, Romeo and Juliet, Hamlet and Macbeth have been issued at 50 cents each

Shakespeare on NCTE Program

Three Shakespeare papers whose common objective is to orient teachers toward a more effective presentation of Shakespeare in the classroom have been scheduled at the 51st National Council of Teachers of English Convention on November 24 in Philadelphia.

Matthew W. Black of the Uni-

versity of Pennsylvania will speak on "Shakespeare the Inspired Story Teller," Edward L. Hubler of Princeton University on "Shakespeare the Inspired Poet," and SNL's editor — chairman of the section — will speak on "Shakespeare the Inspired."

On Shakespearean Scholars and Scholarship - III

(I & II appeared in April and May)

Back in 1924 William Jaggard, compiler of the *Shakespeare Bibliography*, 1911, wrote that there were then about 50,000 books on Shakespeare, not counting those in foreign languages. Today the figure is probably closer to 75,000 editions, commentaries, reviews, etc. And the flood continues. The *Shakespeare Quarterly Bibliography* compiled by Robert W. Dent and his associates for 1960 listed almost a thousand items.

It is obviously impossible to stem this tide by declaring a moratorium on Shakespearean scholarship, criticism, and interpretation: there are too many teachers getting ideas while they teach, seeking answers to new questions, disputing with comments they have read, and stimulating their minds by continued reading to expect a cessation of Shakespearean activity. The problem is not to stem the tide but rather to insure that what is done is 1) solidly based on complete research and 2) the product of sound thinking. Since mental fallibility is the curse of mortality, there is not much we can do about guaranteeing sound thinking; even with all the necessary research done there are some who cannot produce a logical article. But in respect that sound thinking is often based on sound research, it is almost concomitant with the first point — complete scholarship.

And there's the rub! How does one do thorough research these days? When does the scholar stop looking? There are different answers to this question. There are those who will rationalize by saying that nine-tenths of what has been done is useless or irrelevant. Others will declare that if what they have to say has already been said and has been buried by the dust of the centuries, or is unavailable except in the Bodleian, Birmingham (Eng.) Huntington, or Folger Shakespeare libraries they may as well repeat it. There are still others who declare that ripper conclusions might be reached if all the necessary scholarly material were easily available. Naturally there are also areas in which no great amount of research is necessary — but for the present I am concerned only with those problems where research would help and either laziness, lack of time, or inaccessibility of material precludes a reasonably reasoned conclusive conclusion. What makes this especially onerous is that the drive to publish is not diminished by any of these obstructions.

In earlier times the Shakespearean scholars' chief tool was the bibliography — and in 1827 John Wilson made a beginning by publishing the first separately printed volume. Later I shall publish a *Bibliography of Bibliographies*, but at present it is necessary to say that while we do have bibliographies available (Jaggard's *Shakespeare Bibliography* (1911), ("36,000 distinct entries"), Ebisch and Schucking's of 1931 and 1937, Bateson and Watson's *Cambridge Bibliography of English Literature* of 1940 and 1957, *The Shakespeare Association Bulletin* of 1926 to 1949, and the *Shakespeare Quarterly* of 1950 and following) — they provide only the titles. But ambiguous, symbolic, or general titles tell us nothing of the contents and important material may easily be missed because the scholar is unaware of the true nature of an article. We have some help in Dr. Samuel A. Tannenbaum's S. A. B. bibliographies which were rather well broken down into classifications — more than a hundred when the plays are included — and E & S which is broken down to approximately 300 categories plus the plays. Gordon Ross Smith's forthcoming bibliography will continue the E & S classifications. The S.Q. bibliographies have only an index as a guide to the total contents.

Vexed by the problem of Shakespearean research and pondering its growing quantity and complexity, I conceived an idea which, if it could be implemented, would solve the problem of scholarly investigation for all time. A

nebulous dream, I thought. That was in March of 1957. But the scheme grew less nebulous as I delved deeper into the subject and by the fall of 1957, having been invited to give a paper to the English Graduate Union at Columbia University, I presented my visionary scheme under the title "Shakespeare ex Machina."

Although I may have convinced my colleagues in the English Graduate Union of nothing but that I was a dreamer, I am more convinced than ever that the plan I advanced, or one similar to it, is the only solution not only to the complexities of Shakespearean bibliography and research, but if extended, to bibliography and research in all fields of literature.

Shakespeare Scholarship, 2000 A.D.

Let us say that it is the year 2000 A.D. As Librarian of the Shakespeare Archives, appointed by the International Academy of Shakespeare Scholars, I open the day's mail. Someone in Washington wants the images in *King Lear* and the existent comments on them; a correspondent in Virginia wants the existent material on Hamlet's age and the adultery of Gertrude; another in Boston wants a list of all the known readings of a notable Shakespearean crux; still another might want information on Falstaff's cowardice, or Kean's productions of Shakespeare, or Steevens's quarrel with Riston, or Shakespeare's presumed hand in *Sir Thomas More*, or what have you.

Here indeed might be research for several years of a scholar's spare time, but at Shakespeare Archives I handle all of this before my grandson calls me from the Sorbonne saying that he wants to meet me for lunch!

Visionary? Not at all. The means are already available! The money could be obtained. Only the organization and the cooperation of world scholars is necessary. The plan might be implemented as follows.

The first duty of the newly established International Academy of Shakespeare Scholars would be to prepare a manual of procedure for the digestion, classification, and coding of the — let us say — 100,000 items of Shakespeareana that exist. Every effort will have been made to secure as much uniformity in results as possible. Coding would be such that the material might be retrieved no matter how the problem was stated. Any doubt about whether an item should go into one category or another could be settled simply by adding the code for that category too. With a virtually fool proof manual in hand, skilled scholars would begin to digest the material to which they had been assigned. Within a decade every item can have been digested, excerpted, classified, and coded. Where articles or books were difficult to obtain the scholar would not only digest but also suggest a reprint of the original. Every possible kind of information, even documents, letters and pictures will have been classified, excerpted, stored, and made available. Still visionary? Hardly.

With the Kodak Minicard System already perfected and in limited use by the Air Force, the recording, storage, and retrieval of all kinds of information is not only probable but easily possible.

With our desired information digested, coded, and indexed, it is photographed on minicard film each of which is 16 x 32 mm, about 5/8" x 1 1/4". On each minicard it is possible to record thirty-six 250-word abstracts or 12 legal size pages or 18 smaller size pages. Beside this there is on each minicard a section for coding that will make all the information on each

minicard immediately available. And all this is performed by machines made to function as automatically as possible.

At least 480 pages — no matter what the content — can be photographed in an hour; the exposed film can be processed at the rate of 3600 an hour; machines can cut film into 2000 minicard records in less than 3 1/2 minutes, and another machine can scan the minicards at 1000 per minute and sort them into pre-arranged categories. To such a library will the scholar of the future have recourse. With all the filmed minicards filed and the system continually enlarged by in-filing and fragmentation — making special files of — let us say — dogs, birds, stage directions, etc. — the archivist need merely read the question — for example on Hamlet's age — place the required file into a retriever keyed to the subject of our question, and the machine scans the cards at the rate of 1000 a minute and sorts out only those which are required by the research problem.

If the researcher of the future has indicated that he has a reading machine available in his library, the desired films are quickly reproduced and sent out; if the researcher has no viewer available, the films are sent to an enlarger and printer which can make readable prints of 540 selected images an hour.

In a single cabinet the size of an ordinary legal-size, four-drawer file cabinet, it is possible to store 900,000 minicards, the equivalent of 11,000,000 pages of documentary information with their accompanying 264 million bits of alphanumeric indexing code!

With such assistance the scholar will either rapidly obtain all the known answers to or opinions on his question, or be supplied with the information necessary to work out, if possible, a better solution.

There is no space here for the ramifications of this system — the tremendous value of being able to obtain at the flick of a switch every review ever published on a given book or article, every reading of a given line, every opinion on a given subject, every published item on a desired topic.

If man's mind has grown by feeding upon the past, what new heights may not be achieved by making the entire past immediately available — "Oh brave new world . . ." When will it begin?

Louis Marder

A GUIDE TO SHAKESPEAREAN TRAGEDY

by David S. Berkeley

This supplementary text consists of a prefatory essay on the uses and abuses of Shakespearean scholarship, short annotated bibliographies, quotations from critics to be evaluated by students, and more than 3400 organized questions on *Romeo and Juliet*, *Julius Caesar*, *Hamlet*, *Macbeth*, *King Lear*, *Othello*, *Antony and Cleopatra*, and general matters of technique and aesthetics. Many questions relate to points made in recent Shakespearean criticism and scholarship. \$2.50

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Stratford's New Staging

Edmund Gardner
(Drama Critic to the Stratford-upon-Avon Herald)

On 6th March 1928 the Shakespeare Memorial Theatre, Stratford-on-Avon, was gutted by fire. Six years later — on Shakespeare's Birthday 1932 — a new, red-brick building had risen, phoenix-like, from the ashes. Mock-Gothic had been replaced by square, modern lines — "a jam factory" sneered the critics.

When the Board of Governors had announced a competition for the design of the new building they stipulated that "The new theatre must be adequate to the presentation of Shakespeare in any fashion that later generations may approve. They are, broadly speaking, three styles which should have due consideration: (1) The normal picture stage, (2) The Elizabethan, or apron stage, (3) The Greek stage." A tall order, and one which was never wholly fulfilled.

At the first performance in the new building, on that April afternoon in 1932, it soon became apparent that something was very wrong — the actors could not be heard. In charity, some put this down to tiredness, the company had been working day and night for weeks, but the answer lay in the undeniable fact that the new theatre was — if the pun may be forgiven — acoustically unsound.

Through the years structural alterations have rectified the problem but, with its rock-like proscenium and the great gap between actor and audience — stretching over an orchestra pit — the Royal Shakespeare Theatre (as it is known) has proved to be a trial to successive directors whose aim has been to re-establish the fluidity of the plays. A former Director, Anthony Quayle, once wrote: "The Memorial Theatre stands there, brick upon brick, with its yawning proscenium arch and its shrivelled fore-stage, and the producer must do his best to mount Shakespeare's plays in a theatre, and on a stage, for which they were never intended."

On his retirement as Director of the Theatre in 1959 Glen Byam Shaw commented: "The one thing I have really become conscious of during my stay at Stratford is that to produce Shakespeare within a picture-frame stage amounts to an almost insurmountable task."

Here then are the two problems: a great gulf fixed between stage and audience, and the whole question of Shakespeare within a picture-frame which pre-supposes a series of colourful pictures instead of the flexible unfolding of drama with lyricism and action. On his appointment to the Directorship, in 1960, Peter Hall announced that he had re-designed the stage, calling it: "The nearest thing to an open stage in a proscenium theatre."

In fact what Hall has done is to extend the apron stage by a few feet, lopping it off at an angle on either side like a triangle cut square below the apex. This new fore-stage — described by Kenneth Tynan as "the kind of stage that puts its tongue out at the audience." — is raked back behind the proscenium; a revolve

has been fitted into it, and a series of receding arches now mask the wings. Three short rows of seats run along its sides and the illusion is that the audience is seated round the stage instead of in military rows facing a big hole in the wall.

Certain points have emerged from the use of this stage during the Season of Comedies in 1960, and the plays already produced during the present year. When action is taken right down on the jutting apron the gap is well bridged. There is now a close personal contact; but, once we move back behind the proscenium some of the illusion is still lost. The fore-stage is at its best when used by two or three interrelated characters, in scenes which have the quality of intrigue or intimacy; also when it is used for soliloquy.

Patrick Wymark's Launce — in *The Two Gentlemen of Verona* — was a case in point during the 1960 season. Here Wymark could bring his comic intimacy into the realms of vaudeville with a very personal contact — playing to sections of the audience, or even individuals. He now tells the story of a lady in the front row of the stalls thanking him for his performance one night as he made an exit. Again, during the present season, Ian Bannen's Hamlet soliloquies — played, not as great poetic arias, but as fragments of thought — can only be effective on this kind of stage where the close relationship between actor and audience is essential.

For the present season Peter Hall has taken the revolve right back behind the apron — he feels that last year his production of *Two Gentlemen* suffered by having the revolve operating continually so close to the audience. Though this difficulty was not so apparent with John Barton's production of *The Taming of the Shrew* we have yet to see the revolve in use in its new position.

To sum up: the new staging has proved to be effective up to a point. It needs careful handling, for instance Michael Langham's *Much Ado About Nothing*, which opened the 1961 season, produced with an eye to the circular effect needed in Stratford, Ontario; on the Stratford-on-Avon stage this carousel effect becomes laboured. But it is clear that Hall intends the jutting stage to be but a temporary measure. He is already working on new designs with Sean Kenney which could well change the interior of the present Theatre into something like the remarkable Guthrie-Moiseiwitsch stage at Stratford, Ontario.

The Ever Popular Bard

From answers to a questionnaire sent out by the American Educational Theatre Association, 848 full-length plays were produced from June, 1958 to June, 1959, by 479 colleges and universities. Shakespeare was the most frequently produced of all the playwrights listed. Of 21 playwrights whose plays received more than 10 productions, Shakespeare was first with 119 productions of 25 plays. Shaw was second with 62 productions of 15 plays. Moliere had 41 productions of 13 plays. Of the 20 most frequently produced of all the plays, *Macbeth* was 19th with 13 productions.

(Theodore J. Shank Educational Theatre Journal XII:2 (May, 1960), 139-141.)

A PERSONAL NOTE

SNL is the editor's hobby, not his business. I do not send bills for renewal. Please check date next to your address and send at least a two year renewal if indicated expiration date has passed.

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Shakespeare in Colleges & Universities, 1957-8

In 1957-1958 college and university production, Shakespeare was also the most popular of the standard playwrights (those who do not depend on a Broadway reputation for their popularity). He was first with 92 productions, followed by Shaw (44), Anouilh (43), Moliere (39), and Giradoux (25). Greek tragedies had 20 productions. *A Midsummer Night's Dream* was 14th in the list of 23 most popular plays presented and one of the two in the group not written in the 20th century. Of the next nine most popular plays, Shakespeare had four: *Macbeth*, *As You Like It*, *Hamlet* and *The Merchant of Venice*. Of the 82 schools which gave 174 "readings" of full-length plays, Shakespeare placed second after Shaw (15) with twelve.

(Theodore J. Shank, "College and University Production 1957-8," *E.T.J.*, XI:2 (May 1959), 135-8).

LANDMARKS OF CRITICISM

Edited by Edmund Creech
University of Michigan

An Essay on the Learning of Shakespeare

Richard Farmer

(London, 1767, 50pp.; 2nd edition 1767, 95pp.)

Though it is like attacking an article of faith to say so, Shakespeare had little to do directly with Greek and Latin authors or with modern foreign languages. Dryden rightly concurs with Jonson, Drayton, and Milton when he says that Shakespeare "wanted not the spectacles of books to read Nature." Yet now a great pile of learned rubbish prevents acceptance of this opinion. Would not the old Bard have been astonished to discover that he had very skillfully given the ithyphallic measure to the witches in *Macbeth*!

Upton, Grey, Dodd, Whalley and their coadjutors, tracing Shakespeare in the writings of the ancients and findings plagiarisms in his every natural description and moral sentiment, show off their learning, not his. They even "correct" errors by reference to the Greek. Thus the emendations of "Lydia" to "Lybys" in *A & C* and of "On this side Tyber" to "on that side Tyber" in *JC* are adopted by the editors on the assumption that Shakespeare very diligently studied Plutarch. But North's translation (1579) from the French of Amyot shows where the mistakes originated and where Shakespeare's study really lay. Shakespeare's Greek expressions alleged by Upton — "dignified the Haver" in *Coriolanus*, "of noble having" in *Macbeth*, etc. — are everywhere met with in the vulgar English of Shakespeare's age. How elegant it is, quoth Upton, that Dame Quickly's "Orphan Heirs of fixed Destiny" uses the term as a Grecian would in the sense of "acting in darkness." Into the same class fall our playwright's knowledge of the Old Comedy, his etymological learning in the word *Desdemona*, and his derivation of *Truepenny* from the Greek *Trupanon*. These "show what absurdities men for ever run into, when they lay down a Hypothesis, and afterward seek for arguments in the support of it."

Shakespeare's sources of plot lie close to home, not in the reading of a scholar. *Timon* need not have come from the Greek of Lucian; the story occurs in the *Palace of Pleasure* and the English Plutarch. Grey and Upton find *AYLI* derived from the unprinted *Tale of Gamelyn*, "when in truth the old Bard, who was no hunter of M. S. S. contented himself with Dr. Lodge's *Rosalynd*."

Gildon takes the van in asserting Shakespeare's knowledge of Latin literature and says he knows of no translations so ancient as that time. "But we are not answerable for Mr. Gildon's ignorance; he might have been told of Caxton and Douglas, of Surrey and Stanyhurst, of Phaer and Twyne, of Fleming and Golding!" Anyway, the Ovidian and Virgilian details in Shakespeare appear in Chaucer, Gower, Lydgate, Sidney, and Spenser. By the same argument, honest John Taylor, the Waterpoet, who admits that Latin and French were to him Heathen-Greek, may be proved a learned man. Theobald informs us "that the very names of the Gates of Troy, have been barbarously demolished by the Editors: and a deal of learned dust he makes in setting them right again . . . But had he looked into the *Troy boke* of Lydgate, instead of puzzling himself with Dares Phrygius, he would have found this horrid demolition to have been neither the work of Shakespeare nor his Editors." There is no end of instances to prove that Shakespeare worked from sources near at hand — a fact which scholars and emenders ought to heed. Antiquarian studies in English literature current in the age are more appropriate than classical scholarship. When Shakespeare

Biography In Brief:

Edmund Kean — Shakespeare's Last Hero

John J. McAleer, Boston College

The natural son of a strumpet and a mad clerk who killed himself at 22, Edmund Kean (1790-1833) was raised by Charlotte Tidswell, a Drury Lane stock player who taught him to love the theater. At ten he declaimed *The Merchant of Venice* from memory; at fourteen played Hamlet at York, starting a nine year stay in the provinces. By 1812 his interpretations of Shakespeare drew Exeter's notice. On 26 January 1814, in a performance heralded as "a chapter of Genesis," he made his debut at Drury Lane as Shylock. Next came Richard III, so liked by Garrick's widow she gave him the stage jewels Garrick had worn in the part. Hazlitt found Iago his "most faultless" performance, but Othello brought greater fame. As Othello he smothered not only Desdemona but three upstart Iagos, Booth (1817), Young (1822), and Macready (1832). In 1815 his astonishing Sir Giles Overreach, which on opening night caused Byron to fall into a convulsion, put John Kemble to rout. This paragon of classical style matched his Sir Giles against Kean's and overreached himself. Kean's next major advance came when he made a precedent-shattering departure from Tate's *Lear* (1820). Other Shakespearean roles were not for Kean: *Timon*, *Coriolanus*, Richard II, *Romeo*, *King John*, were tried and dropped. *Hamlet* and *Macbeth* met but slight success.

In 1825 Kean's intrigues with a Mrs. Cox became known. His wife left him saying he had given her venereal disease. The *Times*, calling him "a lump of moral pollution," spoke for a public (in England and America) which hooted him off the stage. Though it soon relented, he sank into drink. Decay came swiftly. An effort to play Henry V (1827) gave terrible proof he could learn no new role. The city of Paris found him feeble and broken in 1828, yet London thronged his farewell appearance — a sampler of his best roles — in 1830. The year 1831 found him proprietor of King's Theatre, Richmond, kept open by his acting at great cost to his health. The vanquishing of Macready, long delayed by the same foolish fear of competition which made him want inferior players around him in his heyday at Drury Lane, came in 1832. It was his last victory.

quotes a line from the Eunuch, he quotes the grammarian Lyly, not the poet Terence.

Aubrey writes: "He understood Latin pretty well, for he had been in his younger years a Schoolmaster in the Country." But Aubrey has just said that the future playwright liked to make a speech when he killed a calf, when he could not have been so very young, and that he came to London at "about eighteen." He had, then, rather too little time to have been "in his younger years a Schoolmaster in the Country."

Similarly, there is nothing to show that Shakespeare had substantial knowledge of modern languages and innumerable instances show that he did not. Yet editors coin proper Spanish, Italian, and French to replace what he actually wrote.

We must acquit "our great Poet of all piratical depredations on the Ancients . . . His studies were most demonstratively confined to Nature and his own Language." The learning required to comment upon Shakespeare is "an intimate acquaintance with the Writers of the time, who are frequently of no other value . . . The Cant of the Age, a provincial Expression, an obscure Proverb, an obsolete Custom, a Hint at a Person or a Fact no longer remembered, hath continually defeated the best of our Guessers." From some forgotten book or other this truth can be demonstrated in many hundreds of places.

Playing Othello to his son's Iago (Covent Garden, 25 March 1833) — their first appearance together — at the most famous line in his repertoire, "Villain, be sure thou prove my love a whore," he told Charles, "I am dying — speak to them for me," and collapsed. He died in May at Richmond where, refused Abbey burial, he was interred in a grave unmarked and now forgotten. His goods went at auction, even his deathbed — at Swan's Tavern, Hungerford.

"To see Kean act," said Coleridge, "is like reading Shakespeare by flashes of lightning." The flashes were intentional. He once showed Kinnaird more than 500 pages of comments he had made on Shakespeare. Even his wife admitted that "He used to mope for hours, walking miles and miles alone . . . thinking intensely on his characters. He studied and slaved beyond any actor I ever knew." Kean played more to eye than ear. He acted with his whole body, fully overcoming the handicaps of slight stature (5'6") and a voice like "a Hackney Coachman's at one in the morning." In byplay he excelled. His pensive tracing of lines on the earth with sword's point in the tent scene (V) of Richard III was hugely acclaimed. Hazlitt thought the kiss given Ophelia's hand at the end of the "Nunnery" scene, the "Finest commentary ever made on Shakespeare." Animation, vigor, grace, an elastic gait, skill at conveying passion and mercurial moods all favored his portrayal of sensitive heroes and sharp knaves. He was often inarticulate when raging, but read his lines as if disclosing his own thoughts. Simple phrases he spoke superbly, e. g. "I felt not Cassio's kisses on her lips." By a single pause and stress, "Tomorrow as he . . . purposes," his *Macbeth* first considers Duncan's murder. In *Lear*'s imprecation scene, "rather spelling his syllables than forming them in words," he mesmerized audiences. All melted at the pathos given "Father" in "I'll call thee Hamlet, Father, Royal Dane."

Kean thought himself the last representative of Shakespeare's heroes. Covent Garden's lovely Fanny Kemble, John's niece, agreed. At Kean's death she said, "Kean is gone and with him are gone Othello, Shylock, and Richard."



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Reviews in Brief

Robert L. Tener, K.S.U.

Richard Levin, *Tragedy: Plays, Theory, and Criticism* N. Y.: Harcourt, Brace, and Co., 1961. 217p. \$2.25 Paperbound.

Controlled research booklets are becoming more specific these days as this new addition to the group can testify. Along with its text of four tragedies (Sophocles' *Oedipus Rex*; Shakespeare's *Othello*; Ibsen's *Ghosts*; O'Neill's *The Hairy Ape*) appear supplementary source material, several complete essays on the theory of tragedy, and a limited selection of critical essays. Mr. Levin has attempted to bring together several interesting examples of tragedy and some stimulating discussions of those dramas and the nature of tragedy.

John W. Draper, *Stratford to Dogberry. "Critical Essays in English and American Literature Series," #6.* Un. of Pittsburgh Press, 1961. 320p. \$3.90 Paperbound.

Thirty essays, many revised from previous publications fill this book with a wide variety of topics about Shakespeare's earlier plays before the composition of *Hamlet*. They provide supplementary background material on such items as the date of *Romeo and Juliet*; the psychology of *Shylock*, the disintegration of feudalism, and the importance of Galenic medicine.

Notes and an index add to the value of the book. In general *The Merchant of Venice*, *Romeo and Juliet*, the *Falstaff* trilogy, *As You Like It*, and *Much Ado About Nothing* are the plays most fully discussed.

A. C. Bradley, *Shakespearean Tragedy*. N. Y.: Meridian Books Inc., 1961. 448p. \$1.45 Paperbound.

William Allan Neilson and Ashley Horace Thorndike, *The Facts about Shakespeare* rev. ed. N. Y.: Macmillan Co., 1961. 263p. \$1.95 Paperbound.

Alfred Harbage, *As They Liked It: A Study of Shakespeare's Moral Artistry*. N. Y.: Harper and Brothers, 1961. 234p. \$1.50 Paperbound. Harper Torchbook Series

H. B. Charlton, *Shakespearean Tragedy*. Cambridge U. P., 1961. \$1.45.

This season the paperback industry has published a spate of literary reprints of value to the student and collector. Meridian offers the ever important *Shakespearean Tragedy* (1904) complete with appendix, notes, and index, by A. C. Bradley; Macmillan provides an edition of William Allan Neilson and Ashley Horace Thorndike's old but still useful *The Facts about Shakespeare* (1913). In the Harper Torchbook series is Alfred Harbage's *As They Liked It*, (1947) an excellent analysis of Shakespeare's moral artistry, supplied with notes, bibliography, and index. From the Cambridge Press comes the reprint of H. B. Charlton's *Shakespearean Tragedy* (1948). Here for less than \$6.50 are four excellent volumes on Shakespeare's development, artistry, and career.

The Yale Shakespeare Series: *The Life of Henry the Fifth*, ed. R. J. Darius; *The Tragedy of Romeo and Juliet*, ed. Richard Hosley; *The Tragedy of King Lear*, ed. Tucker Brooke and William Lyon Phelps. New Haven: Yale U. P., 1961. 95 cents each. Paperbound.

From the Yale Press come three more plays of Shakespeare, paperbacked, but otherwise identical to the Yale edition of Shakespeare. The notes, appendix, and wide margin make these worthwhile editions for the student or avid reader. The type is clear and easily read; the spelling has been modernized; the glosses at the bottom are invaluable to the casual reader and scholar alike.

Review of Periodicals:

(cont'd from back page)

COMEDY, TRAGEDY, AND TRAGICOMEDY

In attempting to define the relationship between comedy and tragedy, Cyrus Hoy, of Vanderbilt University holds that "In serious drama, comic or tragic, we are confronted with what is, at bottom, a single truth about the human condition. Man is possessed of an ideal of human conduct, but circumstances together with his own inherent failings conspire to make the belief that the ideal can be fulfilled a finally illusory one. But man persists in despite of all the odds, and in his persistence he may appear as nobly enduring, stubbornly unyielding, foolishly blind, or a combination of all three. The more forcibly and apparently these diverse qualities are linked in combination, the more surely sounds the note of tragic-comedy." An example of the fully developed tragicomic protagonist is Angelo in Shakespeare's *Measure for Measure*. In him is apparent the incongruity which is of the essence of comedy: the folly of those who fail to recognize what the way of life is, or refuse to recognize the conditions of their all too human frailty. The grimness of *Measure for Measure* is intensified "because Angelo's ideal of self-righteous virtue is such a false one: false both because virtue of the thorough-going kind that he has sought is beyond human achievement and because it is not altogether desirable that it should be within human reach. He has shown himself lamentably ignorant in the knowledge of self, which is to say, in the knowledge of what a man is, and to what he can legitimately aspire . . . His ideal is at once so right and so wrong: right because it is surely proper for a man to aspire to virtue, wrong because it can never be proper for him to aspire to it self-righteously." Angelo's case, together with other examples, enables the author to conclude that comedy, tragedy, and tragic-comedy have this in common: an ideal of conduct which, in one degree or another, fails to square with the facts of life. ["Comedy, Tragedy, and Tragicomedy," *The Virginia Quarterly Review*, XXXVI:2 (Winter 1960), 105-118.]

CHARACTER AMALGAMS

In order to "help clarify why *Troilus and Cressida* is considered a difficult play and reveal what Shakespeare is doing in relation to the dramatic practice of his contemporary playwrights," Professor William W. Main, University of Redlands, shows how Shakespeare handles character roles or types which recur in contemporary non-Shakespearean plays between 1598 and 1603. For example, whereas other dramatists present the heroine in an Elizabethan love plot in any one of four basic stereotypes — the romantic modest maid, the satiric forward maid, the satiric shrew, or the pathetic penitent — Shakespeare presents in *Cressida* an amalgam of four roles. Similarly, Hector does not represent a simple conflict of good versus evil; rather, he is faced with an ambiguous conflict of justice versus allegiance. He is an amalgam of hero and villain — a loyal hero on the wrong side. Finally, Thersites has a similar ambivalent portrayal: he is both a critic and a fool, a satirist and the butt of satire. "The single stereotypes of a critical Asper and an envious Macilente become one in the amalgam of the critic-fool Thersites." Thus, the author concludes, "in retelling the story of the fall of Troy, Shakespeare accepted the current dramatic materials but amplified current dramatic practices by increasing the intellectual and emotional complexity of the drama itself. It is this complexity, I feel, represented by character amalgams which create ambivalent sympathies, that has made *Troilus and Cressida* puzzling to Shakespearean criticism." ["Character Amalgams in Shakespeare's *Troilus and Cressida*," *Studies in Philology*, LVIII:2 (April 1961), 170-178.]

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FRENCH INFLUENCE ON SHAKESPEARE

Hugh H. Richmond of the University of California at Berkeley suggests that "Shakespeare's interest in things French antedates his residence with Monsieur Mountjoy," 1602. He bases his assumption on the fact that Shakespeare has Jacques, "in his speech about the 'seven ages' of man," refer to the "lovelorn poet" with his "woeful ballad/Made to his mistress' eyebrow," a subject which was actually chosen for a French poem that received "princely recognition" before this date. "We learn of this anticipation of the conduct of Jacques' 'lover,'" notes Mr. Richmond, "from an Epistre of Clement Marot . . . [who] claims to have founded the school of poets whose specialized appreciation of one of their mistress' charms conforms to a style such as Shakespeare ridicules." ["To His Mistress' Eyebrow," *Philological Quarterly*, XL:1 (January 1961), 157-158.]

THE YOUTHFUL PERCY

In spite of Kittredge's claim, that "For bringing Prince Hal and Hotspur into rivalry as youthful aspirants for martial honour Shakespeare had no warrant in history," George Burke Johnson of the Virginia Polytechnic Institute points to "a respectable historian," William Camden in *Britannia*, 1586, who justified the idea of a "youthful Percy." Since the *Britannia* "had passed through four editions by 1594 . . . Shakespeare would have had [these] . . . plus Daniel's Civil Wars to encourage the effective dramatic contrast between the two youthful Henrys." ["Camden, Shakespeare, and Young Henry Percy," *PMLA*, LXXVI:3 (June 1961), 298.]

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CRITICAL REVIEWS

Ed. by Max Bluestone, Babson Institute

Allan Gilbert, *The Principles and Practice of Criticism: Othello, The Merry Wives, Hamlet*, Detroit, Wayne University Press, 1959, pp. xviii 152, \$4.50.

"We have here a set of three pleasant essays on certain aspects of humor in three of Shakespeare's plays, preceded by a chapter containing a few general remarks on criticism and also sketchy summaries of the critical theories of Plato and Aristotle. These . . . essays . . . do not make a book on 'the principles and practice of criticism.' . . . I can find only three general propositions of critical theory offered by Professor Gilbert. First, . . . it is the business of the critic to keep his eye on the work, rather than on the writer or his age . . . [But] it appears that, after all, we must not look too hard at the play itself; we may commit 'errors of over-intellectualism' by our 'prolonged examination' . . . [and] 'long and devious ratiocination' [rather than accept] the simpler of two alternative interpretations . . . But [Professor Gilbert] . . . is vaguely attacking all explication that requires subtlety of understanding and concentration of attention — without, unfortunately, giving us any criteria for deciding when we have gone too far. Second, Professor Gilbert [asserts] that 'a play is written to give pleasure' [but not] what kind of pleasure . . . as distinct, say, from the kind . . . scrabble was invented . . . to give . . . The third proposition defended in these analyses is that theory of genres is wrong; Othello is 'mixed in type.' . . . If the theory that literary works can only be judged in relation to a genre requires more refutation, Professor Gilbert's remarks may help somewhat. His point is that it is a mistake to think a playwright cannot be doing more than one thing at a time . . . It is a good point, I think, and probably one that occasionally needs to be made." Monroe Beardsley, *Journal of Aesthetics and Art Criticism*, XIX (1960), 236.

"Dr. Gilbert uses the 'process of minimum interpretation,' which he says is the method of Aristotle: that is, he attempts to arrive at the view of the play which men generally might be expected to share, stopping short of any symbolic meanings or overtones. . . . The discussion of Othello emphasizes the comic . . . [E.g.] Gilbert thinks that the Elizabethan audience [with cuckoldry in mind] shouted with laughter when [Othello speaks] of 'a pain upon my forehead here.' . . . [W]earied by extravagant . . . interpretations of Shakespeare, . . . [we] are ready for an astringent corrective. We must thank Dr. Gilbert for giving it to us." Carol J. Carlisle, *Explicator*, XVIII (March, 1960), Rev. 4.

"One must welcome Professor Gilbert's insistence on the critic's heeding the broad effects of a Shakespearean play immediately apprehended by the spectator and his warning against the mechanical application of critical formulas. Nevertheless, certain questions suggest themselves. Granted that each . . . play has a firmly outlined basic design, cannot the critic profitably explore the complexities within that design as well as exhibit the clarity of its outline? And if, as Gilbert observes, the conclusions derived from the 'direct look' may be unconventional because the 'direct look . . . is not easily attained,' how can we demand that they lie within an area of general agreement? Should we not rather, as he states later trust to 'conflict and reconciliation of judgment' to advance the understanding of Shakespeare's genius?"

Paul N. Siegel, *SQ*, XI (Summer 1960), 372-373. See Review by L. M. in *SNL*, x:3 (May 1960) 29

Arthur Gerstner-Hirzel, *The Economy of Action and Word in Shakespeare's Plays*, Bern, Francke Verlag, 1957.

"Dr. Gerstner-Hirzel has gone through the plays and has noted many gestures that are clearly indicated in the dialogue which thus serves the purpose of a stage-direction: he picks up hints from broken lines and alliteration, and delights to observe the evidence of the poet's instinctive familiarity with the needs of the theatre. By counting the number of traceable gestures in each play in the canon, he has drawn up statistics from which he deduces that the comedies and tragedies show the highest frequency, and he believes that in the final plays Shakespeare was moving towards a more static conception of drama than he had known in the immediately preceding years . . . We must . . . maintain scepticism . . . the writer speaks with assurance, for example, of the 'entire absence of gestures' in Macbeth, IV.iii.1-136. That is a large assumption, and one that an actor might well view doubtfully . . . [Yet] Dr. Gerstner-Hirzel sometimes gives the impression of being too easily perplexed . . . [W]hen Desdemona says 'Nay that's not next' she is most certainly not rebuking Emilia for drawing out 'the wrong pin.' Nevertheless, Shakespeare's text has been diligently scrutinized, and the book makes more fully evident his strong awareness of his fellow-players and of the contribution that they could make to his total effect."

Clifford Leech, *Anglia*, XLII (1961), 175-176

Max Luthi, *Shakespeares Dramen*, Berlin, 1957, pp. 474.

"This is a full and impressive treatment of Shakespeare as the great Baroque artist, the man capable of seeing and representing the multiplicity of motives underlying human action and the contrast between that disorder and 'der göttliche Kosmos' within which opposing forces find their ultimate resolution. . . . Because of this viewpoint, Dr. Luthi's book presents a more richly diverse picture of the plays than we are commonly offered. . . . The book is divided into three main sections—Tragedies, Comedies and Romances, Histories—and each of the 37 plays is given separate treatment . . . In his handling of the tragedies, Dr. Luthi has the advantage of recognizing that they are tragedies, that they are pictures of struggle, not of victory . . . What is said concerning the dark comedies and the romances (is less satisfactory, because) Dr. Luthi cannot envisage (Shakespeare) as falling into confusion . . . content with a merely casual resolution of a play's conflicts." (Clifford Leech, *MLN*, LXXV (1960), 262-5p)

Statement required by the act of August 24, 1912, as amended by the Acts of March 3, 1933, July 2, 1946 and June 11, 1960 (74 Stat. 208) showing the ownership, management, and circulation of *The Shakespeare Newsletter*, published six times a year at Kent State University, Kent, Ohio, for October, 1961.

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Louis Marder

Sworn to and subscribed before me, this 2nd day of October, 1961, Margaret A. Schmiedl, Notary Public, My commission expires July 23, 1963.

Sir Barry Jackson, 1879-1961

Sir Barry Jackson, former director of The Royal Shakespeare Theatre, Stratford, died at the age of 81 in Birmingham, England, last April 3rd.

Sir Barry is credited with the reorganization of the Theatre during the critical period following World War II. Sir Barry as director, advocated two changes in policy: a different director was engaged for each production; the productions were no longer to be crowded into the first week, but were spread over a season.

Named after Barry Sullivan, the Shakespearean actor, Sir Barry was dedicated to the theatre. In addition to acting, producing, and stage designing, he wrote and translated plays.

In 1913 he built his own theatre in Birmingham. Thus began the Birmingham Royal Theatre where Sir Barry spent his last years. In 1925 knighthood was conferred on him. In 1929 he became the first person in England to present *Back to Methusalem* after founding the Malvern Festival dedicated to Bernard Shaw.

At the time of his death he was serving as a member of the Board of Governors of the Royal Shakespeare Theatre.

In an article in the *Stratford-Upon-Avon Herald*, April 7, 1961, Sir Fordham Flower was quoted as saying that he considered Sir Barry one of the greatest theatrical figures of this century.

AT YOUR SERVICE

Starting with my bibliography of Shakespearean Biography in the May issue, I have offprinted and shall continue to offprint additional copies of each Bibliography. These may be had on request.

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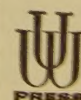
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SHAKESPEAREAN CRITICISM IN EIGHTEENTH-CENTURY ENGLAND: A BIBLIOGRAPHY OF MODERN STUDIES

By Robert C. Steensma, State University of South Dakota

The Restoration and eighteenth century saw the beginnings and rapid progress of Shakespearean criticism. Throughout the course of the period, numerous critics made important contributions to the understanding of Shakespeare's plays.

The following bibliography lists modern studies dealing with eighteenth-century criticism of Shakespeare. For a bibliography of the primary critical works the student should consult the Cambridge Bibliography of English Literature, I, 547-551, 587-588, and 591-594.

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SHAKESPEARE

by Frank E. Halliday

In spite of the so-called "new Criticism" and its deemphasis of biographical data, the details of William Shakespeare's life remain a fascinating mystery to everyone who has ever been touched by his plays and poetry. Now, for the first time in ten years, a major biographical study of Shakespeare, the man and the playwright, has made its appearance. The author, F. E. Halliday, has paid particular attention to the considerable data brought to light recently, especially the research of Dr. Leslie Hotson and the recent revelations of Elizabethan grammar school education by Professor T. W. Baldwin. The result is an entertaining and enlightening volume that carefully distinguishes between fact and conjecture and displays a masterful handling of both.

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SHYLOCK, DEVIL OR BEDEVILLED

John Hazel Smith of the University of Colorado lists the four present critical attitudes toward Shylock: 1. A grotesque and comic villain (Stoll, Palmer, Tannenbaum). 2. A mere villain to be feared (Parrott, Landa, Schucking, L. J. Mills). 3. At first a tragic, abused Shylock who is later feared for his vengeance (Raleigh, Gollancz, Granville-Barker, Stauffer). 4. A somewhat sympathetic figure (Craig, Munro, Sisson, Dover Wilson).

Since, in all probability, Thomas Pope, the high comedian of Shakespeare's company, played the role of Shylock (See T. W. Baldwin's *The Organization and Personnel of the Shakespearean Company*), it follows that Shylock was portrayed as villain, hero, and clown, for this was the kind of mixed role Pope enacted. Therefore Shylock "is something of most of the things which different critics have said he is . . . [and thus] a complex, developing character." Dr. Smith analyzes Shakespeare's ordering of incidents to prove this.

The contract scene does not suggest that Shylock is contriving murder nor evil. Such incidents as Jessica's flight kindle Shylock's hate so that by Act III he is a monster. and by Act IV a devil incarnate, although "lest it overshadow the romantic denouement" the Jew is again made comic and ridiculous. He is villain and human in Act I; villain and human and sometimes comic in Acts II and III; and villain and savage monster in Act IV. ["Shylock: 'Devil Incarnation' or 'Poor Man . . . Wronged?'" *Journal of English and Germanic Philology*, LX:1 (January 1961), 1-22.]

DOUBLED ROLE IN LEAR

Thomas B. Stroup of the University of Kentucky adds new evidence to Brandl's suggestion that "the parts of Cordelia and the Fool in *King Lear* were written for the same actor." (Alois Brandl, *Shakespeare*, (Berlin, 1894). Brander Matthews and Alwin Thaler have also found the theory plausible.

1. Cordelia is banished in scene one; Fool appears 357 lines later (I.4, 105); Fool disappears in Act III.6, 107 never to be seen again, but "exactly 356 lines after the Fool's final exit Cordelia makes her reentry . . . Time is exactly meted out for some reason, probably for the change of costume and make-up."

2. Some 60 lines are used up preparing the audience for the Fool's first entrance, much of which is unnecessary to the plot. Lear speaks of the Fool as pined away, as a pretty knave, as boy and lad. "Thus the dramatist underscores the possibility of the single actor for the two parts, and the audience is prepared for a pretty boy to appear as the Fool, a person sympathetic to Cordelia who will assume her defence and also remind them of her person."

3. The Fool speaks "what Lear thinks Cordelia would or should say to him; he gives verbal form to Lear's conscience . . . Once she is gone, the Fool supplies her place."

4 The scene (IV.3) excised in the Folio is an elaborate preparation for Cordelia's entrance, unnecessary to the plot, in exact parallel to number 2 above. Since the two roles were played by the same person, the audience must disassociate the appearing Cordelia from the recently appeared Fool.

5. Even in death Cordelia and the Fool are united in Lear's mind. "And my poor fool is hang'd" is intentionally ambiguous. The phrase "poor fool" recalls to mind both the Fool and Cordelia in a deliberate ambiguity. "If the parts of Cordelia and the Fool were written

HAMLET AND DUSTY DEATH

In a closely-argued article Raymond H. Reno of Georgetown University traces the accumulation of images in Hamlet which connect death and dirt, and he does so to explain Hamlet's acceptance of his lot and his coming to terms with his world. Thus Hamlet's resignation in Act V, though it seems to have no "objective correlative," "no situation in the play itself sufficient to account for it," is prepared for from the beginning of the play. "Hamlet has come somehow to see the death of his father in relation to the universal condition that is represented by the . . . symbol of dust." And the reader and viewer "have been prepared for the equation of death and dirt from very early in the play. The preparation was begun in Gertrude's words in I.ii: 'Do not for ever with thy veiled lids/Seek for thy noble father in the dust.' The preparation culminates in the changed Hamlet of Act V. [Hamlet's Quintessence of Dust," *Shakespeare Quarterly*, XII:2 (Spring 1961), 107-113.]

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for the same actor" we then have "a reasonable explanation for the unusual preparation for the first entrance of the Fool, for the Folio's omission of IV.3" and for the double meaning in "And my poor fool is hang'd." ["Cordelia and the Fool," *Shakespeare Quarterly*, XII:2 (Spring 1961) 127-132.]

SHAKESPEARE'S DOUBLE SELF

J. B. Priestley, well-known English playwright, critic, novelist, and commentator, in a talk over the Third Programme of the BBC, states that Falstaff represents Shakespeare's rebellious, radical self at war with the order-loving, anarchy-hating self as represented by Henry IV and V.

Falstaff's giant figure was required in the very beginning of Henry IV, Part 1 "to match the king's need for amusing company . . . There must be somebody in the tavern, leading him on, more or less his own size and weight," but this comic balance must not divert sympathy from Hal when Hal has to reject his comic counterweight. Shakespeare failed in his purpose, for "after Falstaff is carried to Fleet Street prison, we stare after him in dismay . . . Hurray for what?"

Shakespeare the successful man of the theatre "was defeated by Shakespeare the poet, the creator working out of his unconscious depth." Falstaff, even in Shakespeare's day, stole two plays and threatened a third. He had to go. One half of Shakespeare admired order, "the other half [was] a hot rebel against the ordered world." Falstaff's shamming death and his trick on Hotspur's corpse indicate something "strangely unsatisfactory about the scenes that conclude Part I, something hurried, forced, contrived . . ." Shakespeare the conservative, order-loving, anti-anarchic dramatist almost brutally takes charge over Shakespeare the poet. ["What Happened to Falstaff," *The Listener*, LXV:1660 (Jan 19, 1961), 127-129.]

SHAKESPEARE'S DOUBLE SELF AGAIN

In a second talk over the BBC Third Programme J. B. Priestley brilliantly analyzes the character of Falstaff as a kind of Shakespearean alter ego. He continues his thesis of a Shakespeare at war with himself, a battle "for keeps" in 2 Henry IV. The historical figures represent Shakespeare's conscious love of order and conservative stability; Falstaff reigns as the king of misrule, disorder and radical anarchy, a product of Shakespeare's unconscious wishes. Falstaff is now secure on his throne and Hal is not even a suitable foil. Indeed, Hal and Poina spoil a great scene between Doll Tearsheet and Falstaff.

In the last scenes where Falstaff is deliberately denigrated "Shakespeare can no longer trust himself to do two contrary things at the same time, to give equal play to the divisions in his nature." The patriot hero-King "must have his play to himself."

Falstaff rejects cant everywhere, but alas cant in England since Falstaff's rejection has ever increased: "We now have cant from the pulpit, blessing hydrogen bombs." We are suspicious like Poina of cant-destroyers: "My lord, he will drive you out of your revenge and turn all to merriment." The haters of ease, pleasure, merriment, and good fellowship reject the Falstaffian spirit. "A Falstaff at the U. N. would be worth all the billions we spend on arms." ["What happened to Falstaff," *The Listener*, LXV:1661 (Jan. 26, 1961), 173-176.]